

ASSASSIN TRIES TO KILL

TURK NATIONALIST CHIEF

LONDON, Jan. 24.—An attempt was made to assassinate Mustafa Kemal Pasha, chief of the Turkish Nationalists in Antolia, but it failed, and an Exchange Telegraph dispatch from Smyrna today.

The attack was made by a Turkish army lieutenant. Three shots were fired, but all missed. The lieutenant was arrested.

Mustafa Kemal Pasha is head of the Nationalist Government which has been set up at Angora and which has entered into an alliance with the Russian Bolsheviks.

MAY WALK STREETS IN

TIGHTS, COURT RULES

OTTAWA, Jan. 24.—Women may walk down the streets of Ottawa in tights as long as their bodies are covered. There is no law to prevent them.

So ruled Inspector McLaughlin of the police morality squad, following complaint that a woman who was "old enough to know better" had been seen on the main streets with a daringly short skirt.

"The police cannot interfere as long as the body is covered," the inspector repeated.

Bert Williams' Bright Bit with 'Brevities'

Comedian Provides Laughs for All With His Booty Experiences—Ula Sharon, Attractive Toe Dancer With "Stage Door Blues," Well Worth Hearing and Seeing.

By LOUIS BEELEY.

George Le Maire's "Broadway Brevities 1920," an entertainment with music, comedy and dancing, opened a week's engagement at Poli's last night. It is staged by Allen K. Foster. The lyrics and music are by Con Conrad, the orchestrations by Arthur Lange and the comedy scenes by George Le Maire.

THE CAST.

Bert Williams, George Le Maire, Virginia Roche, Mildred Richardson, Ula Sharon, Maurice Diamond, Mohr, Marcella Barnes, Frank Cronin, Anna Paulsen, Jean Jara, Dawn, Elsie Westcott.

A potpourri of jangling music whirling girls and aimless jokesmiths is "Broadway Brevities 1920." It is questionable how far it will stray from its native habitat before an incensed public will rise in its wrath and have it immured in a delousing station somewhere.

The one bright bit in an otherwise dark evening is the blackest performer of all, the inimitable Bert Williams. He provides all his old delicious, unctuous humor. Smiling, starting when found in the jail, he scores a big hit in his monologue, but he owned the show after last side-shaking scene in the boot shop. Williams is really good enough to keep one in his seat through most of the accompanying innuendo. When the last lines of his "cornfield" song die in the last really good thing in the show has been seen.

In addition to Williams there are two other bright bits in this awful jangle. Ula Sharon is young, graceful and immensely attractive. Her side-shaking scene in the boot shop, the contrast her dances offer to the general tone of the remainder of this hypersophisticated performance. Miss Sharon was enthusiastically received last night.

The other pleasant surprise is "Got the Stage Door Blues." It is not written for seminary students, but it passes in a naughty world. It has a catchy tune and is sung by a bevy of pretty girls tastefully gowned.

The mental jangle which rapturously receives knock-'em-down-and-drag-'em out humor on the stage will appreciate the alleged wit in this show, but the groundlings were scored by the Bard of Avon fully three hundred years ago. There are still groundlings, but why spend so much money, so much time and so much effort to please them?

MOORE'S GARDEN—

"Her Husband's Friend."

Do you believe the second choice in love is sometimes the right one? Whether you do or not, the question is most interestingly dealt with in Enid Bennett's latest Paramount photoplay, "Her Husband's Friend," adapted from the novel by Marjorie Benton Cooke, which received its premier presentation in this city at Moore's Garden Theater yesterday.

Miss Bennett has the role of Judith Westover, married to a likable young chap, the quality in whom that originally attracted her was a certain wild happy-go-luckiness, but whose continual carousing finally forced her to divorce him.

Just before the final decree is granted, he is notified that his whole fortune has been wiped out by a break in the stock market. Before he can make any other arrangements to meet the alimony specified in the divorce papers, he is killed in a motor truck accident. Unknown to Judith, Princeton Hadley, her husband's chum, has gone bond for him, and has to make good the alimony.

Since he is comparatively a poor man, this puts a bad burden on him. Later Judith meets Princeton and falls in love with him.

When she learns of his relation to the alimony payments complications ensue, but matters finally turn out all right, and the girl discovers true happiness.

Short subjects, including a funny multiple reel comedy, entitled "High and Dry," featuring Lloyd Hamilton, and an interesting presentation of recent world events pictured in the Fox News, together with appropriate orchestral numbers as arranged by Claude V. Burrows, round out two hours of entertainment that will undoubtedly please.

THE LEADER—

"The County Fair."

Large audiences at all performances of "The County Fair," which began its second week at Sidney Lust's Leader Theater, Ninth street below F, yesterday attested to the unwavering popularity of Wesley Barry, the freckled face boy star, and his happy castings as "Tommy Tuglin" in this production.

Young Barry is given remarkable latitude for the display of his remarkable gift of pantomime, which has enabled him to rise within a very short period of time from a virtually unknown boy "extra" to one of the highest-salaried feature actors of film land.

The role of a precocious yet extremely likable farmer boy has moments of uproarious hilarity as when he pursues and captures the greased pig in one of the big scenes—but these only the more accentuate the exceptional histrionic ability he demands as well as in its dramatic requirements.

It should suffice to prove the merit of this youth that his work stands out in the same class with such acknowledged stars of the silver screen as Helen Jerome Eddy, David Butler and William W. Mong.

An outdoor circus, featuring a juggling clown, is the feature of The Leader's lobby display this week.

CRITERION—

"Revenge of Tarzan."

"The Revenge of Tarzan," a new thrilling screen sensation, with Gene Pollar as Tarzan, opened its week's run with a capacity audience at the Criterion. The picture is sensational, but in a bizarre and different that it is lifted high above the ordinary melodrama. All the animals of the jungle, hand-to-hand fights between Tarzan and two huge lions, thrilling rescues, and scenes of New York, London, Paris, Algiers, and the African coast held an intensely interested audience throughout the evening.

"NOT SO LONG AGO" IS PLEASANT AT BELASCO

Polished Cast Shines in Amusing Comedy of Seventies.

Messrs Lee and J. J. Shubert presented the three-act romantic comedy, "Not So Long Ago," starring Eva Le Gallienne and Sidney Blackmer, at the Belasco Theater last night, following its distinct success at New York and Chicago theaters.

THE CAST.

A Lampighter.....John Bennett
Eva Le Gallienne.....Eva Le Gallienne
Sidney Blackmer.....Sidney Blackmer
George Le Maire.....George Le Maire
Maurice Diamond.....Maurice Diamond
Marcella Barnes.....Marcella Barnes
Anna Paulsen.....Anna Paulsen
Jean Jara.....Jean Jara
Dawn.....Dawn
Elsie Westcott.....Elsie Westcott

Elsie Dover was a seamstress not so long ago—about fifty years ago, to be exact—who was engaged by the fashionable Mrs. Ballard, of New York. Elsie was of a romantic and imaginative turn of mind, and she invented quite a pretty tale of a love affair that she and the young Ballard heir were enmeshed in.

When her father, an inventor, called at the Ballard home to put a stop to the intrigue, young Mr. Ballard learned of his supposed infamously for the first time. His curiosity was aroused and his father, who was when the two things happen to a man, he generally ends up before a parson, as the young Mr. Ballard undoubtedly did.

Given this slight theme, Miss Le Gallienne and Mr. Blackmer, supported by a perfect cast, have given a perfect picture of our grandmothers and grandfathers as flappers and philosophers. Not at any time does this light comedy get into the sentimental, but it remains to the final drop a deliciously engaging little play, polished to the nth degree, and on the whole the most entertaining one that we have ever seen.

It has always been maintained by youth that the olden days before the advent of the cigarette for boarding school misses and the cocktail for less racy and risqué than their own present jazzed-up life is "Not So Long Ago" proves that our grandmothers and grandfathers were just as capable of beguiling and becozzing men as the present generation, and moreover, plied their skill with far more finesse and artistry.

Miss Le Gallienne has Eva, with an aptitude for imaginative falsehoods and a love of romantic situations, must have been a far more dangerous opponent than anyone hearing his grandmother lecture would surmise. She was fascinating in her intrigues and, indeed, young Mr. Ballard said that he loved her mostly because one couldn't believe a word she said.

Sidney Blackmer as Billy Ballard is perfectly cast, his comic air of seriousness, his self-absorption and proper, mannerly Victorian demeanor, are unfolded as the play progresses, and he never reaches the top of his role until last act. His self-restraint and deft, sure touches gradually make his part stand out as a piece of real acting done by a young man who has a sure sense of theatrical values.

His characterization, and that of Miss Le Gallienne's, could not be improved upon.

Thomas Mitchell, as Sam Robinson, a sure-thing drummer in the show, carries the mantle of broad comedy with triumphant applause. All of us know the Sam Robinsons of today, and we find them just as odious and boring.

George Henry Trader, as Michael Dover, Elsie's father, is an inventor who has failed. Mr. Trader is a great factor in making the present play what it is. His lines are most convincing of the piece, and he is most convincing.

Anyone wishing to see a delightful play, with a polished, finished cast, cannot afford to miss the one at the Belasco this week.

LOEW'S COLUMBIA—

"Midsummer Madness."

As was to be expected of a story of its magnitude and emotional power, "Midsummer Madness," the splendid William DeMille picturization of Cosmo Hamilton's famous story, "His Friend and His Wife," starring Jack Holt, Lois Wilson, Lila Lee and Conrad Nagel, began the second week of its premiere Washington engagement at Loew's Columbia Theater yesterday afternoon.

"Midsummer Madness" is the story of an overwhelming conflict between the duty and obligations of matrimony on the one side and the emotional sweep of romance and the craving for love that springs inherent in humanity on the other.

DeMille draws his picture to a tense climax with two characters, both married, involved in an indiscretion that while not unforfeitable, nearly wrecks the happiness of two homes.

This same indiscretion, however, is turned to the uses of conjugal happiness by demonstrating the necessity for a proper assumption, by all parties, of the marriage contract, of the obligations imposed thereby.

The added attractions of the program are unusually fine, including the first Clyde Cook comedy ever shown in Washington, the "Don't Tickle," the Belasco news picture, a scenic production, and a prelude.

KNICKERBOCKER—

"All Souls' Eve."

An Irish legend, beautifully translated into the terms of everyday American life, forms the basis of "All Souls' Eve," a new Reelart starring vehicle for Mary Miles Minter, which yesterday was presented for the first time in Washington, at Crandall's Knickerbocker Theater.

"All Souls' Eve" is a camera version of the successful stage play of the same name by Anne Crawford Flexner, which reveals an appealing tale of moon love combined with drama that is distinctly substantial and unflatteringly gripping.

It utilizes as its foundation the old Irish superstition that on All Souls' Eve the spirits of departed souls may return to earth to console and help the loved ones left behind.

In the play the spirit of a mother returns, finds illness and desolation in the once happy home from which she was banished, and the soul of the little Irish maid servant, who thus inspired, is enabled to bring back partial happiness to the lonely father and child.

And, as the leading male role offers an admirable study as the young husband and father, and little Mickey Moore is an adorable young girl.

LOEW'S PALACE—

"The Love Light."

A characterization of exquisite sweetness and charm has been selected by Mary Pickford, America's greatest photoplay star, for her latest screen production, "The Love Light," which began a week's run yesterday at Loew's Palace Theater.

"The Love Light," incidentally, is made additionally notable by reason of the fact that it marks the association of Miss Pickford with Francis Marion, the noted author-director, who will play an important part in Mary Pickford productions hereafter.

The story of "The Love Light" reveals Miss Pickford in the role of Angela, a little Italian fisher maid, on the shores of the blue Mediterranean, who bids goodbye to her second brother and the youngest as he goes off to join the troops. Then comes the news that her older brother has been killed.

Giovanni, who loves Angela, tries to comfort her and then he, too, is called. Left alone, Angela is made keeper of the lighthouse. Then comes Joseph, who says he is an American deserter.

Later, Joseph and Angela are secretly married. One night he has Angela flash him a "love" signal from the tower. The next morning, Joseph is returning with wounded soldiers, is reported as having been destroyed at midnight—the hour of Angela's signal. Angela steals chocolate for Joseph to take away with him.

When she returns to her home, she hears Joseph mutter "Gott Mit Uns" in his sleep and the truth dawns upon her—her husband is a German spy. Tony traces the chocolate thief to her husband, though he swears he loves her. He is turned over to the authorities as a spy but breaks away from his jailers and leaps over a cliff and is killed. Later, with her baby, Angela is happy with her sweethearth, Giovanni, who returns blind.

The Pathe news pictures, the Literary Digest's "Topical Tips" and other screen short-length features supplement the chief program attraction.

Director Thomas Joseph Gannon, of the Palace Symphony Orchestra, contributes selections from Caryl Chesson's "The Pink Lady," as a delightful overture offering.

METROPOLITAN—

"Passion."

"Passion," First National's mighty photo-spectacle, which has probably created a more profound impression on the public mind than any other epic ever presented in the capital, yesterday began the second and last week of its record-breaking run at Crandall's Metropolitan Theater.

In this superb visualization of the life of Jeanne Marie Vaubernier, later known as the Countess Du Barry, favorite of King Louis XV and virtual sovereign of France during the later years of that monarch's reign, camera art reaches its highest point of development.

Not only in the historical accuracy of the major elements of its narrative is this wonderful picture pre-eminent, but also in the amazing excellence of the character portrayals contributed to an unparalleled ensemble by a cast of exceptional proficiency and the magnificence of the material and scenic investiture that lends the subject a majestic appeal that assumes all of the dignity and power of colossal pageantry.

In the role of Du Barry, Pola Negri achieves a distinct personal triumph. There is an actress before the American public who could even remotely approximate the insouciance, the poise, the grace and the pathos of the figure so skillfully etched by this brilliant continental star. Surrounding Negri are a group of actors whose polish and finesse transcend anything seen upon the native screen in years.

The appeal of "Passion" is immeasurably enhanced by an interpretative orchestral score faultlessly played by an augmented symphony orchestra.

CRANDALL'S—

"Behold My Wife."

In "Behold My Wife," which yesterday opened a three-day engagement as the chief feature of the photoplay bill at Crandall's Theater, George Melford has produced the finest photoplay of his career.

The action takes place in a rugged land of trading posts and snow, and upon the fair countryside of England. The contrast in these divergent backgrounds is skillfully brought out.

The story deals with the younger son of an aristocratic British family who, returning from an expedition to the trading posts of Canada, receives word that his fiancée back home has fled him, due largely to his parents' objection.

Enraged, he marries an Indian girl and sends her to his home in England to disgrace his relatives. Then he attempts to erase every remaining vestige of marriage from his memory. Remarkable events lead to the restoration of the man and an amazing metamorphosis in his redskin bride.

Mabel Julienne Scott, as Laila, the Indian girl, offers an impersonation that is convincing and convincing.

Chief among the carefully chosen players are Elliott Dexter and Milton Silla, two of the most gifted leading men on the American screen.

Short-reel features and excellent pipe organ accompaniment round out one of the most interesting and diversified bills of the season.

TOMORROW NIGHT

DRAMA LEAGUE

BENEFIT

FOR

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FOUR SHORT PLAYS

At 8:15 o'clock.

Authors: Mrs. Albert S. Burleson, Mrs. Elizabeth Noyes Thompson, Roi Cooper Megrue.

Ball, 10 p. m. to 1 o'clock a. m. Tickets \$2.50, for plays and ball 308 Bond Bldg.

VOLSTEAD MASTERPIECE

SHAKES OLD SKELETONS

"Ten Nights in a Bar Room" Opens at Shubert-Garrick.

Arthur C. Alton presented the noted actor-evaangelist Robert Downing, at the Shubert-Garrick last night in T. S. Arthur's famous play in four acts, "Ten Nights in a Bar Room," modernized by James W. Castle.

CAST:

Jack Romaine.....Frank Sheehan
Samuel Switche.....Charles Kelly
Simon Bide.....Francis Adair
Harvey Greer.....Anthony Burger
Willie Hammond.....Low Preston
Joe Morgan.....Robert Downing
Mary Morgan.....Ruth Collins
Mehitable Cartwright.....Mrs. Robert Downing
Fanny Morgan.....Anna Collins

"Ten Nights in a Bar Room," crude in construction, exaggerated in characterization, stilted in phraseology, yet peculiarly gripping because of its very freedom from all restraint of realism or artistry, stepped, quivered, and rattled back from the hallowed limbo of our fathers' theatrical idols and ideals to the stage of the Shubert-Garrick Theater last night to prove that times and customs may change, but the elemental human emotions remain the same, responsive as ever to vibrant appeal and repressed only in display by sophisticated actors.

"Ten Nights in a Bar Room" brought tears, smiles, and laughter last night. True, many of the smiles expressed sentimental and tolerant amusement, and little of the laughter could be attributed to the comic merit of the lines, but the tears were genuine and a tribute to the heart-tugging effectiveness of the old school of intensive interpretation of which Robert Downing is one of the few remaining graduates.

Downing's acting would be called overacting by the subdued standard of today, although it is a moot question whether the modern straining after point of detriment, but his elocution is perfect, each word clearly enunciated and faultlessly intoned, and he puts fire into his delivery—and he thrills if he does not satisfy the critical.

There is one feature of Downing's characterization of Joe Morgan, the village drunkard, that stands out as true artistry; that is his comedy. And its virtue is that he refrains from exaggeration.

Of the other members of the cast little can be said except that they fill their roles acceptably. They have opportunity to do no more. Little Ruth Collins as Mary, Morgan's daughter, speaks the lines allotted to her—such words and phrasing as no child would conceive—and sings prettily that old stand-by of the days when the Eighteenth Amendment was unthought of (Continued on Page Fifteen.)

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FREDERICK STOCK, Conductor

NATIONAL THEATER

THURSDAY, JANUARY 27, 4:30

Soloist PRINODA Violinist

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PIERRE MONTEUX, Conductor

NATIONAL THEATER, Tues. Feb. 1, 4:30

Soloist, LASHANSKA Soprano

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GLUCK: ZIMBALIST

POLA'S THEATER, TUES. JAN. 25, 4:30

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Pola's Theater, Wed. Feb. 2, 4:30

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FIRST NATIONALS MAMMOTH DRAMA

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With POLA NEGRI

Symphony Orchestra of 55

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Varied Added Attractions

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The Thrilling Ape-Man Story.

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